

esprit

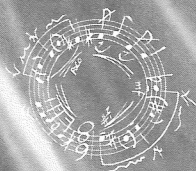
Alex Pauk music director and conductor

orchestra

20th

time chant

sunday, march 30, 2003 8:00 pm



Jane Mallett Theatre, St. Lawrence Centre

esprit orchestra – *time chant*

Alex Pauk

music director & conductor

violin 1

Fujiko Imajishi
Jayne Maddison
Anne Armstrong
Paul Zevenhuizen
Nancy Kershaw
Parmela Attariwala

violin 2

Dominique Laplante
James Aylesworth
Ronald Mah
Corey Gemmell
Louise Pauls
Nicole Zarry

viola

Valerie Kuinka
Beverley Spotton
Rhyll Peel
Kathy Rapoport

cello

Paul Widner
Elaine Thompson
Marianne Pack
Roberta Janzen

bass

Tom Hazlitt
Robert Speer

flute / piccolo

Douglas Stewart
Christine Little

oboe

Lesley Young

oboe / english horn

Karen Rotenberg

clarinet

Max Christie
Greg James

clarinet / bass clarinet

Richard Thomson

bassoon

Gerald Robinson

bassoon / contra

William Cannaway

horn

Gary Pattison
Vincent Barbee

trumpet

Stuart Laughton
Raymond Tizzard

trombone

Robert Ferguson
David Archer

tuba

Scott Irvine

piano / celeste

Lydia Wong

harp

Sanya Eng

percussion

Blair Mackay
Trevor Tureski
Ryan Scott

About Esprit

Award-winning Esprit Orchestra was formed in 1983 by composer and conductor Alex Pauk to give Canadians new music and to champion new music by Canadian composers. Esprit Orchestra is Canada's only full-sized orchestra devoted exclusively to 'new music.'

Each season, the orchestra presents lively concert events in an annual subscription series, which often include other artistic disciplines and embrace new media.

Esprit regularly commissions and premieres new musical pieces by leading and emerging Canadian composers and ensures continued audience access to these works through encore performances, radio broadcasts (CBC Radio One and Two), compact disc recordings (CBC Records, SM 5000 label, and Centrediscs) and film soundtracks (Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*). Under the leadership of Esprit's Music Director and Conductor Alex Pauk, Esprit has commissioned over 60 musical works by Canadian composers. CBC's *Two New Hours* broadcasts all Esprit concerts (see the CBC page in this programme).

Esprit also records soundtracks for performing arts films, primarily for Rhombus Media. In 2001, Esprit partnered with Rhombus Media, marbledmedia and Bravo!FACT to produce the groundbreaking video/DVD and Web site of Composer Alexina Louie's spunky five-minute tragi-comedic opera buffa, *Toothpaste*, which continues to find new audiences and critical acclaim in Canada and Europe (www.toothpastetv.com).

The orchestra regularly introduces audiences to the music of top International composers and premieres new works by leading ensembles and solo artists, which have included such luminaries as Jean Stilwell, Maureen Forrester, Barbara Hannigan, Rivka Golani, Desmond Hoebig, Richard Margison, Jon Kimura Parker and his brother James, André Laplante, Robert Aitken, The Gryphon Trio, Isabella Schnoeller, and NEXUS.

The Weekend, Esprit's first Young Composers Festival, brought 18 Canadian composers together in Toronto for two days of music, discussion and festivities and was well attended. Look for Esprit's next *Weekend* celebrating Canada's up-and-coming composers in the Spring of 2004. Please contact Esprit if you wish to sponsor this exciting event.

Esprit's *Toward A Living Art (TALA)* Education Program has, since 1984, introduced well over 3,000 Canadian young people to the joys of new music. In effect since the orchestra started, TALA guides young audiences through the familiar and challenging terrain of new music. Workshops, school concerts and run-outs, composer talks, and Esprit's bi-annual Young Composers Festival are all part of Esprit's activities to help Canada's young people discover the joys of new music. TALA is sponsored by the SOCAN Foundation.

Esprit is supported by its Board of Directors, charitable donations from corporate sponsors, individual donors, season subscribers and individual ticket buyers, government granting agencies, foundations and other arts and philanthropic groups.

esprit orchestra

Alex Pauk music director and conductor

 Jane Mallett Theatre
St. Lawrence Centre for the Arts
27 Front Street East, Toronto

7:15 PM PRE-CONCERT TALK
8:00 PM CONCERT / POST-CONCERT PARTY
BOX OFFICE: 416 366-7723

A multi-screen, multi-media, multi-disciplinary gala concert & party celebrating Esprit's 20th Season!

FRIDAY, APRIL 25, 2003

CONDUCTOR: Alex Pauk

GUEST ARTISTS: Fujiko Imajishi, violin; Peter Chin, dancer

SPECIAL SCREENING: A Larry Weinstein (Rhombus) film, 'Inspired by McPhee'
shot in Bali; soundtrack is Esprit's recording of McPhee's *Nocturne*

FEATURING: World premiere of *Touch Piece* by Music Director and Conductor Alex Pauk

- Multi-screen video composition by Colm Caffrey with live orchestra
- Digital sound-effects / environmental sounds recorded and edited by David McCallum and David Rose
- Electroacoustic sounds created by Darren Copeland
- 12-channel surround sound
- Lighting and set design by Chris Clifford

PLUS: Choreography and dance by Peter Chin
set to Colin McPhee's *Nocturne*

"Touch Piece aims to capture both the spiritual and earthly nature of man in a work that connects nature, music, and a variety of cultural references. In many parts, orchestral music blends with an attempt to produce an imagined 'music of the spheres' in a kind of 'universe symphony.'"

— ALEX PAUK

Touch Piece (2003)

World Premiere - supported by

Laidlaw Foundation

Alex Pauk (Canada)

O Java (1993)

José Evangelista

Concerto for Violin and Orchestra

György Ligeti (Hungary)

Sponsored by Scotia Bank Group

esprit orchestra

Alex Pauk music director & conductor

Sunday, March 30, 2003

time chant

Special Guests:

Marie Bérard, violin (concertmaster, Canadian Opera Company Orchestra)

Marc Couroux, piano

programme

7:15 p.m. – pre-concert talk

8:00 p.m. – concert

***Kazabazua* (2003)**

World Premiere

Brian Current (Canada)

** Commissioned by Esprit Orchestra
with support from Canada Council
for the Arts*

short intermission

***Gesungene Zeit (Time Chant)* (1991 – 92) Wolfgang Rihm (Germany)**

For violin and orchestra

Canadian Premiere

intermission

***Stark, utter, forego...* (2003)**

concerto for piano & (amplified) orchestra

World Premiere

Yannick Plamondon (Canada)

** Commissioned by Esprit Orchestra
with support from Canada Council
for the Arts*

Post-concert Lounge: Jane Mallett Theatre lounge, outside the concert hall doors in the lobby, will be open for cocktails for one hour following tonight's performances.

Tonight's concert is being recorded for broadcast by *Two New Hours* on CBC Radio Two (94.1 FM) with host Larry Lake. Listen for the broadcast on Two New House on Sunday May 25th, 2003, at 10:00 p.m. and enjoy tonight's concert again.

Esprit Orchestra extends a special thank you to our sponsor of tonight's concert, Scotiabank Group! Scotiabank is a valued supporter of Esprit and new music in Canada today.



Biographies



Alex Pauk

Founding Music Director & Conductor

Alex Pauk, a prominent and influential conductor/composer on the Canadian music scene, has a growing international profile. He is also a leading figure in the field of film music scoring, conducting and production.

In 1983, he founded Toronto's award-winning Esprit Orchestra and continues to develop Esprit as a concert organization and an orchestra involved with film, television, music theatre, visual arts, dance, CD and DVD recording and multimedia events.

Pauk has been commissioned to write music for all the above-mentioned disciplines along with commissions for every type of musical ensemble. The scope of his film music, separate from concert music, covers a wide range of styles and genres (including arrangements of popular music).

In 1999, Alex Pauk made his debut European tour conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. He has also organized two Canadian tours.

Pauk often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg, and invites outstanding soloists such as Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, and Jon Kimura Parker.

In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, as well as smaller orchestras and ensembles throughout Canada.

The excellence of Pauk's work on compact discs has been recognized internationally on many occasions. For example, the Esprit CD *Music for Heaven and Earth* received a five-star rating (for performance and sound quality) in the BBC Music Magazine reviews (1996).

Pauk has been involved in a wide range of film productions including features, made-for-TV dramas, documentaries, docu-dramas, animations plus many performing arts films produced by Rhombus Media including; *Ravel's Brain*, *The Eternal Earth*, *The Radical Romantic*, *Ravel*, *For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit appearing on camera in several of these films). In November, 2002, Alex Pauk, and composing partner Alexina Louie, were awarded the prestigious Louis Applebaum Composition Award for excellence in composing for film and television.

In November 2001, Pauk conducted the world premiere of his *Concerto for Two Pianos and Orchestra* with the Esprit Orchestra in Toronto. In April, 2003, he will premiere his newest work, *Touch Piece* for digital soundtrack and orchestra.



Marie Bérard
violin, Guest Artist

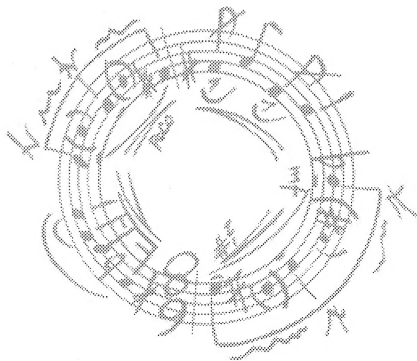
Best known as the concertmaster of the Canadian Opera Company Orchestra, Marie Bérard is also a sought-after chamber musician, soloist, recording artist and teacher.

She is a former member of the Toronto Symphony Orchestra and has performed with a variety of smaller ensembles such as Amici, ArrayMusic and New Music Concerts. With the Accordes string quartet, she has premiered several new works.

Highly regarded as an interpreter of new music, Ms. Bérard has recorded the solo sonatas of U.S. composers Bright Cheng and Anthony Davis. Among her other solo recordings are works by Alfred Schnittke (Concerto Grosso #1 and "A Paganini"), and Meditation from Thaïs for violin and orchestra in June of 2001, she recorded a concerto for violin and brass ensemble by Henry Kucharzyk, released in 2002.

Ms. Bérard is a regular performer at numerous chamber festivals, notably the Ottawa Chamber Music Festival, and the Blair Atholl festival in Scotland, Music at Speedside. She holds the position of Assistant Concertmaster of the Mainly Mozart Festival in San Diego.

In the fall of 2000, Ms. Bérard joined the teaching faculty of the Glenn Gould Profesional School. Ms. Bérard plays a 1767 Pietro Landolfi violin.



Marc Couroux
Piano, guest artist



Pianist Marc Couroux is one of Canada's leading interpreters of 20th-century music. In 1998, Couroux won the OPUS Award for "Discovery of the Year," attributed by the Conseil Québécois de la Musique.

As a composer, Couroux is pre-occupied with the reinvention and renewal of the modern concert ritual, challenging the "seldom-questioned notion of the performer's physical presence within the socio-political confines of the concert." He believes public performance is an inherently political act and from there follows a striking series of works committed to reclaiming a critical function for art in Canadian culture.

In 1999, he premiered two monumental new works, *Quelques monuments de la Rue Ste-Catherine* and *American Dreaming*, a 56-minute work dedicated to the memory of filmmaker John Cassavetes. The latter was recorded and broadcast on Radio-Canada's *Navire Night*. In May 2000, he premiered *le contrepoint académique* (sic) at the Festival International de Musique Actuelle de Victoriaville, described by a critic as "controversial", "extreme sport", "demented" and "illuminated."

Last June, Couroux premiered *The Wrong Technique* at the Royal Conservatory in The Hague (Holland). In November 2001, he presented a series of solo performances within a multi-media environment, entitled *The Pursuit of Canadian Character*, as part of the opening of the Centre for Contemporary Arts in Glasgow, Scotland. In October 2003, Couroux will premiere a new large-scale solo piano work during the Innovations en Concert - Le Piano festival. And, in 2004, Couroux will conceive a building-sized installation at the CCA-Glasgow, which will incorporate various media including documentary, cartoon, performance art, concert music and advertisements. To be entitled *Mass Media*, this work will "present the spectator with the opportunity to closely analyse the various forms of filtration which mass media effectuate on information transmitted within the 'global village'."

Couroux frequently collaborates with his wife, actress and playwright Juliana Pivato, writing music for her play entitled *The Nudist Colonial*, which premiered at the Edmonton Fringe Festival in August 2000, with future performances to be held in Montréal.

Couroux was born in Montréal in 1970 and from 1989 to 1994, worked with Louis-Philippe Pelletier at McGill University in Montréal, where he obtained

his Master's Degree in 1994. In 1996, Marc was awarded the *Prix Québec-Flandres* which led to an invitation from the Flemish community to give a recital in Brussels in November 1996, as part of the Société Philharmonique series.

He has been acclaimed for remarkable renditions of *Evryali* by Iannis Xenakis, the *Études pour piano* by György Ligeti (giving the North-American premiere with the Société de Musique Contemporaine du Québec in 1996) and Ligeti's *Piano Concerto* with the Québec Symphony Orchestra in 1998. In the last few years, Couroux has focused on the development and dissemination of new Canadian piano music.

In 1996, he presented a recital of Canadian and Belgian works at the Ars Musica festival in Brussels, and in 1998, he gave a marathon recital in Montréal during the *Semaine de Musique Québécoise pour le Piano*. Marc was featured at the Présences Festival (Radio-France) in February 1999 in *Marées-Envolée* by Sean Ferguson. In upcoming seasons, he will premiere new works by Howard Bashaw, Denys Bouliane, Yves Daoust, Michel Gonneville, John Rea, André Ristic, Ana Sokolovic and Paul Steenhuisen.

In 1999, he premiered Sean Ferguson's *Inside Passage* with the SMCQ ensemble. Couroux has been instrumental in exposing Canadian audiences to iconoclastic European composers. In July 1998, he took part in *Le Cahier Perdu de Casanova* by Claudio Ambrosini, presented at the Ludwigsburger Schlossfestspiele. In June 2000, Couroux participated in the prestigious Holland Festival, performing Claude Vivier's *Shiraz*, during the Nederlandse Opera's *Rêves d'un Marco Polo* Vivier retrospective. He also presented two recitals in The Hague (Holland), including a major new work by Scott Godin, *Melting Architecture*.

In August 2000, Couroux presented Michael Oesterle's *Après Tarkovsky* at the St. Norbert Arts Center, Winnipeg, accompanied by the films of Andrei Tarkovsky. And in March of 2002, Couroux performed in Cologne for the WDR (West German Radio) with the Schönberg Ensemble in a concert of works by Claude Vivier and György Ligeti.

In 1997, Marc Couroux founded *Ensemble KORE* with composer Michael Oesterle to recreate a "living relationship between the composer and the listener, producing semi-staged concerts where the notion of ritual is radically rethought, de-centering the listener from the antiquated proscenium-audience dialectic, effectively re-installing the creative mind at the center of the concert."

Marc has been Artist-in-Residence at Princeton University through the National Endowment for the Arts (in 1996), at the Domaine Forget Summer Course for New Music (1996) in northern Québec, and at the Buffalo Festivals ('93-'94). Couroux is also developing an alternate career as music writer and lecturer, with published articles on *Evryali* by Xenakis in *Circuit* (Université de Montréal), the music of James Harley in *Musicworks*, and a series of articles for *Circuit* on the music of Jean Lesage, Sean Ferguson, James Harley and Michael Oesterle. A booklength (CD-ROM) socio-musicological study of recent Canadian music is forthcoming (early 2003). Couroux is currently preparing recordings of *American Dreaming* and *The Wrong Technique*, as well as a CD version of *The Nudist Colonial* to be released in late 2002 on the Xuotavip label. In the Spring of 2003, the film version of *le contrepoint académique* (sic) will be released on DVD.

For more, see: <http://pages.infinit.net/kore/couroux.html>

Brian Current

Composer



Brian Current's music has been performed both at home and abroad by outstanding ensembles. His pieces have won awards in Paris, New York, Adelaide and Vancouver and have been broadcast in over 35 countries.

Recently shortlisted for the highly prestigious American Academy's Prix de Rome 2003, International prizes include the Selected Work (under 30) at the 2001 International Rostrum of Composers in Paris, a first prize in the Polish "Music and Play" competition and the Jury Prize at the NEM's International Forum for Young Composers, held at the Adelaide festival in Australia. At home, in addition to three first prizes from the SOCAN Competition for Young Composers (1997, 1998 and 2000) Brian has received awards from New York's ASCAP, the CBC and the Canada Council for the Arts, including the Robert Flemming Prize for most outstanding young composer. In March of 2001, he was awarded the Grand Prize in the CBC National Competition for Young Composers, the country's highest distinction for composers under 30 years.

Raised in Ottawa, Brian Current went on to take his undergraduate degree in honours composition at McGill University in Montreal, Quebec where he studied under Bengt Hambraeus and John Rea. Brian completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor.

In 2000, he was chosen as participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman.

Brian Current's music has been performed both across Canada and internationally by the the Esprit Orchestra, the Winnipeg Symphony, the Warsaw National Philharmonic, the Oakland Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Canadian Chamber Ensemble, ARRAYMUSIC, Continuum, the SIRIUS ensemble and NUMUS. He now lives in Toronto and is at work on a commissioned chamber opera for Vancouver's *Opera Breve*.

To learn more about Brian Current, see www.briancurrent.com

Wolfgang Rihm
Composer



"With his inexhaustible fantasy, lively creative will and sharply focused self-reflection, he has created a rich and multi-faceted oeuvre Rihm's music is a manifestation of the belief in the indestructible being of the creative individual, capable of maintaining his strength and dignity in the face of all external threats. . ."

- the jury upon the occasion of awarding Wolfgang Rihm the renowned Ernst von Siemens Music Award to be presented at a gala concert in Munich in May.

One of Germany and the world's foremost living composers, Wolfgang Rihm was born in Karlsruhe, Germany, in 1952. After an early immersion in literary creativity and later being intrigued by organ music in church, by 1963 the young Rihm had begun composing music – at the tender age of 11.

Rihm studied composition with Eugen Werner Velte at the Karlsruhe Music Academy (where he later taught between 1973-and 1978), graduating in 1972. He also studied with Wolfgang Fortner and Humphrey Searle and went on after graduation to study with the famous Karlheinz Stockhausen, Klaus Huber, and Hans Heinrich Eggebrecht (musicology).

At 19, Rihm undertook an ambitious work, *Morphonie*, originally *Morphonie-Sektor IV*, as part of a projected seven-part cycle for orchestra. This 40-minute 'fragment' was first performed at Donaueschingen in 1974, apparently causing a strong reaction to its elevated emotional content. Already, he was folding layer upon layer in a manner that pre-dated the outwardly fragmented style of his mature work. Just two years out of high school, at 22-years-old Rihm was awarded the City of Stuttgart Prize (1974), going on the following year to accept the City of Mannheim Prize, marking the beginning of many awards and accolades to follow.

The numerous awards conferred upon Rihm include: The Berlin Art Prize Fellowship (1978); the Kranichstein Music Prize Darmstadt; the Reinhold-Schneider Prize Freiburg; the Fellowship Award of the City of Hamburg (1979); the Rolf Liebermann Prize for the opera *Hamletmaschine* (1985); the German Distinguished Service Cross (1989); the Prix de Composition Musical de la Fondation Prince Pierre de Monaco (1997); the Jacob Burckhardt Prize of the

Johann Wolfgang von Goethe Foundation (1998); the Bach Prize of the City of Hamburg Composer-in-residence at the Salzburg Festival and the Musica Festival in Strasbourg (2000); the Royal Philharmonic Society Award for Jagden und Formen; and The Ernst von Siemens Music Award (2003).

The amount and diversity of performances of Rihm's works is enormous. Informed by the Austro-German orchestral tradition and described as both neoromantic or neoexpressionistic and as expressionistic, after the movement in painting, Rihm has been inspired by texts from such writers as Nietzsche, Ernst Herbeck, and Hölderlin, and later held a fascination with Antonin Artaud.

An 'Officier dans l'Ordre des Arts et des Lettres,' Rihm received an Honorary Doctorate of Freie Universität Berlin in 1998, and has served as musical advisor to the Centre for Art and Media Technologies in Karlsruhe (1990–93). Currently he serves as a member of the Board of Directors of GEMA and member of the advisory council of the Heinrich Strobel Institute, South-West German Radio Baden-Baden. Since 1978, he has been a lecturer at the Darmstadt Summer Courses.

In 2001/02, there was a large-scale celebration of the composer's 50th birthday throughout Europe, with several festivals and concert organisations devoting series of concerts to his oeuvre, including numerous world premieres.

In 2003, The Ernst von Siemens Music Award goes to Wolfgang Rihm. This honour will be formally bestowed upon him on May 22nd at Munich's Cuvilliétheater. Wolfgang Rihm lives in Karlsruhe and Berlin.



Yannick Plamondon
composer



One of the most gifted Quebec composers of his generation, Yannick Plamondon was born in 1970 near Quebec City. A self-taught musician at first, he studied composition at the Quebec Music Conservatory where he won his first prize with great honours and later studied computer-assisted composition with Serge Provost at the Montreal Music Conservatory for a Masters Degree in 1999. Yannick has worked under such renowned composers as Jonathan Harvey, Luca Francesconi, Tristan Murail and York Höller.

His works have been performed in Canada and abroad by ensembles such as Le Nouvel Ensemble moderne, L'Ensemble contemporain de Montréal, the Quebec Symphony Orchestra, the KORE Ensemble, the Toronto New Music Concerts ensemble, the New Music Ensemble of Kiev, The Netherland Radio Kammerorchester and Klangforum Wien, to name a few.

A winner of the 1999 CBC/Radio-Canada Competition for young composers, he won the prestigious Jules-Léger Prize for new Chamber Music in 2002, offered by the Canada Council for the Arts, for his work *Autoportrait sur Times Square*, a commission from Toronto's Continuum ensemble. He also won the Orchestral Music Prize of the National Arts Centre in 1995 and the Prize of Forum 1998 presented by Le Nouvel Ensemble moderne.

Yannick's works have been selected for the Guadeamus 2000 Festival, for the Ton Brunyel Prize (Holland) and were presented at UNESCO's International Rostrum of Composers.

He is dedicated to the renewal of the "concert formula" and believes that ideas are reformulated through unique models and mediums, inspiring him, recently, to work with artists from other disciplines.

Written for the most diverse instrumental combinations up to the whole symphony orchestra, Yannick Plamondon's music is characterized by a natural gift for colour, recurrence, complex combinations, inter-textuality, and the aspiration to fuse lyricism and formalism.

Scotiabank, one of North America's leading financial institutions and Canada's most international bank, is the 'Corporate Leader' Sponsor of this evening's concert.

Esprit Orchestra extends a special thank you to Scotiabank for their long-time support!



A Message From our 'Corporate Leader' Sponsor, Scotiabank:

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Community Involvement

We are committed to helping build the communities in which we do business – in Canada and around the world – by dedicating both financial and human resources to help meet today's social needs. In 2002, the Bank contributed more than \$25 million to numerous organizations, including direct donations and community support.

At Scotiabank Group, community involvement is not something we just talk about. It is an important part of the way we live, work and do business every day.

Scotiabank funds arts and cultural programs that can be appreciated by people of all ages and backgrounds.

We believe the arts both reflect and enrich our community life — locally, regionally, nationally and internationally.

Programme Notes

Kazabazua

By composer Brian Current

Kazabazua (pronounced Kaja-BAjua) was commissioned by Alex Pauk and the Esprit Orchestra with funds from the Canada Council for the Arts. It is dedicated to Esprit on the occasion of their 20th anniversary.

Much of the music was written at a retreat in the Gatineau hills (a wilderness area North of Ottawa), near the town of Kazabazua, Quebec. I remember being struck by the sensuousness of the word 'Kazabazua,' as well as its Shazaam-like magic. It also had a remarkable meaning: On the town's site, the river vanishes underground for a spell and then re-emerges further along. Kazabazua is an Algonquin word that means "disappearing waters", or "hidden waters". This had psychological connotations that I thought were appropriate to the piece, as well as captured a sense of its flow and restlessness, its play with levels of brightness and its various depictions of gravity.

The piece is made up of two parallel movements of roughly ten minutes each. The first movement is concerned with sustained energy, orchestrated shakers and large pin-wheeling arcs of colour.

Musicians perform "impossible" lines by alternating back and forth between interlocking scales, sharing the voice as one might in a relay race. The calmer second movement experiments with a technique of constant acceleration, or "slanted time". The idea is that for long periods, the music is always speeding up, as if written for a broken metronome.

Gestures continually accelerate into a blur and then disappear over the horizon, creating an environment of constant momentum and renewal.

What they say . . .

"The orchestra flourished in Canadian composer Brian Current's This Isn't Silence, a mad, restless piece that poured a thousand individual gestures into a turbine that surged and braked according to the commands of an inscrutable engineer. Current, who is still in his twenties, knows how to exploit the power of a single tyrannizing element, whether it be a persistent chord or a single note that suddenly dominates the scene in every available octave. His muscular writing entertained while it shook the house with portents of powers too large for any stage."

- Robert Everett-Green, Globe and Mail.
Feb. 2002

"Current experiments with pushing progressions, rhythms, and volume beyond their musical limits. A triad continues growing until it topples and implodes. Rhythms, played at maximum volume, speed up to the point of becoming loud, humming blurs. In his pre-concert lecture, he called his composition "a wild ride that goes out of control." Rather than producing a torturous dissonant sound, as one might expect, the work is more like a tone poem depicting a swirling, swooping, swaying, gasping outer space ride through time warps and cosmic storms."

- Sarah Bobson, Oakland Tribune,
November 2001

Wolfgang Rihm: "Time Chant"

(1991 – 92) By composer Wolfgang Rihm

Chanted, not "played."

To me, instrumental virtuosity is an enhancement of vocal abilities. On string instruments, in particular, I love the drawn-out vocal timbre, the vibrating of the ray of time, the energy which collects in the note in order to generate the next note. And between the notes there appears, unimaginably, the thing that we can call music. One note is the experience of music; a second note, the memory of music.

There is something in Wagner which was in the back of my mind, stimulating me even when I wrote my Viola Concerto (1979 – 83). Abbreviated and paraphrased, it goes: "spin the thread until it is all spun. . ."

In a "chanted" time I find the unalterable forward movement of time and the absurd commentary of one who, while living in time, wants to make it stand still, enclose it within the moment, lock it in the moment, as if in the living rock – but as movement, energy, breathless, but not rigid in death (Artaud's idea of betyl, the singing rock, or a simile that makes sense even musicologically: *melos* = nerves. . .). This calls for a medium with the virtuosic skill to make nerves and strands of thought audible, make them stand out from the immaterial configuration as palpable sensual shapes.

At the very moment when I was in conversation with Paul Sacher, and he was encouraging me – actually commissioning me – to write for Anne-Sophie Mutter, I remembered in a flash, high notes that I had heard her play with uncommon energy and animation. I had never encountered in her playing that attenuation and impoverishment in SLOW playing in the highest regions that is typical of some virtuosos: on the contrary, precisely in remoteness her playing is richest and most alive.

Especially then, when I want to give form to what is most remote, I want its representation to be the act of a living being. From that I began to spin. The thread? Until it was all spun?

The orchestra is small, and plays the role of doppelgänger. The violin speaks its nerve-line out into the resounding space – inscribes it there. In essence, this is a monophonic music. And it is always song, even where beat and pulse shorten the breath and press it hard.

The line, is it a whole? Its 'all' is only a part, a segment, a fragment; it is delivered up to our observation without beginning and without ending – and as we listen we draft the outline of a whole that isn't there. But it must be there...

Stark, utter, forego..., concerto for piano and (amplified) orchestra

By Composer Yannick Plamondon

For Russell Banks

Above all, as usual, i was thinking about the process of writing. Also in a broader sense, about the complex relations that exist between truth and fiction. I was trying to organize a stream of lines simultaneously leading in and out of the main conceptual frame – blurred lines, self-contained in their complexity.

A meditation on identity, a story about the life on the cold banks of wrath and loneliness – wrath and loneliness considered as heroic, but also suspicious, representations of passion and wisdom – I was thinking of Hamilton Stark (Russell Banks), a New Hampshire pipe-fitter, and Captain Werner from 'Das boot.'

A pipe-fitter, a sailor, what did i look like ?
What is my territory ? Who's gonna tell me ?

Stark, utter, forego..., concerto pour piano et orchestre

Comme toujours, j'avais en tête les processus d'écriture mais aussi plus largement, les relations complexes existant entre vérité et fiction. J'essayais de bâtir des faisceaux de lignes à la fois vers et en dehors de l'idée, en elles-mêmes évasives et fascinées de complexité.

Une méditation sur l'identité, une relation de la vie sur les rives froides de la colère et la solitude considérées en tant que représentations héroïques possibles, mais aussi suspectes, de la passion et de la sagesse.

Je pensais à Hamilton Stark (Banks), un plombier du New Hampshire et l'habitant unique d'une maison de laquelle il a expulsé sa propre mère. Et aussi... au capitaine (Das boot).

Un plombier, un marin, à quoi je peux bien ressembler ?
Quel est mon territoire ? Qui me le dira ?

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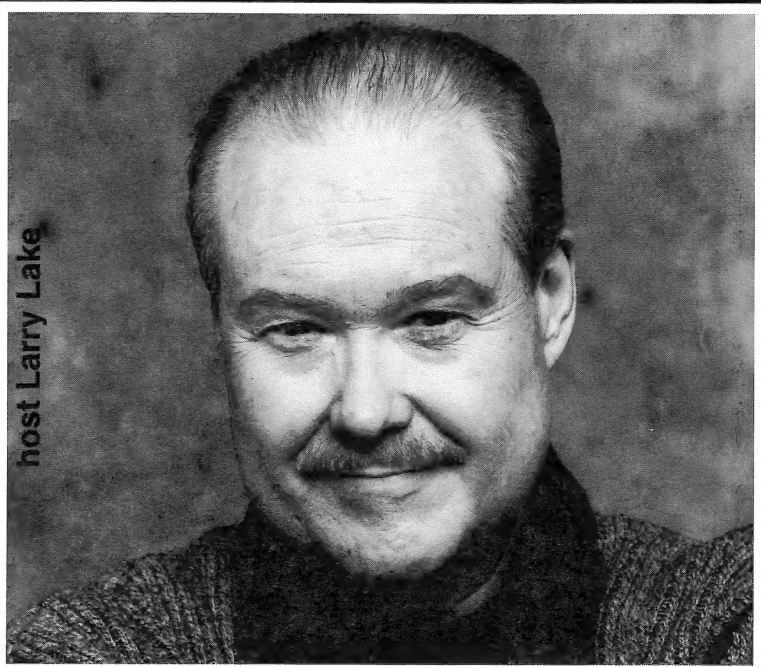
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